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Cannibales Sauvages

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THE ROCHESTER INSTITUTE OF TECHNOLOGY

CANNIBLES SAUVAGES

A THESIS SUBMITTED TO THE
FACULTY OF THE SCHOOL OF ART AND DESIGN
IN CANDIDACY FOR THE DEGREE OF
MASTER OF FINE ARTS

DEPARTMENT OF PRINTMAKING

BY
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R. H. Johnston, Dean

CANNIBLES SAUVAGES

by

Eric Mache

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CANNIBLES SAUVAGES

INTRODUCTION

The purpose of this thesis is to create a series of fully developed etchings showing a series of images based on a film format. The subject matter is taken from various scenes in the script for "Cannibles Sauvages", and I have attempted to depict the general degenerate and corrupt atmosphere of the script in the prints.

Even though each finished print can now stand on its own, I feel that it would be helpful to fully understand the series of prints as a whole if the general outline of the plot were to be included here. This will be followed by a more detailed breakdown of each of the scenes depicted in the prints. I must stress here that each scene in this series of prints has been carefully selected, not to show an accurate narration of the action taking place, but to capture the general atmosphere of the script. In other words, the prints are not merely illustrations of the script, but prints which carry the same feelings, and which use the script as a catalyst for these feelings.

The first illustrations are idea sketches from which the prints were taken. In the order of execution, the first print was worked out first, the second was worked out second, the third was third, the fourth was fourth, and the fifth was fifth.

My first thought was to portray the gradual degeneration of one of the main characters, Humphrey, through the breakdown of the prints themselves. This accounts for the changes in the writing on the prints from being made up of very neat, printed, and structured letters in "Sequence #1" to being neatly scripted in "Sequence #2", to being carefree, loose, and quickly scrawled in the remaining sequences.

Another factor here in the intended degeneration of the series of prints is the difference between the very symmetrical composition of "Sequence #1" and the looser compositions of the remaining prints. Originally there was going to be a gradual disintegration of composition from the first print to the last, but on examination of the first three prints in their formative stages, I decided to terminate the idea for two reasons. First of all, this would not allow each print the freedom of standing completely on its own, and secondly, the result was becoming too contrived, as can clearly be seen in "Sequence #1". I will elaborate more on the individual prints following the detailed script sections.

CANNIBLES SAUVAGES

MAIN CHARACTERS

Dougal: A slightly evil-looking young man in his early 20's.

Humphrey: A neat, respectable young man, also in his early 20's.

Doris: Humphrey's rather plain-looking fiancée.

Helen: Doris' mother.

Les: Dougal's girlfriend. She is about twenty years old and very attractive.

Trevor: Humphrey's best friend (before Dougal), and best man at the wedding. He is tall, with a large build, and is very rough-looking.

Terry: } Two young, attractive pick-ups. Angie wears a great
Angie: } deal of make-up.

Hitchhiker: A young woman dressed in old, casual clothes, wearing little make-up, but still obviously attractive.

Before the opening scene is shown, this passage appears:

Ces prisonniers ne se rendent pas pour tout ce qu'on leur fait, au contraire, pendant ces deux ou trois mois qu'on les garde, ils portent une countenance gaie, ils pressent leurs maitres de se hater de les mettre en cette epreuve, ils les defiant, leur reprochent leur lachete et le nombre de batailles perdues contre les leurs.¹

This passage is taken from Montaigne's "Les Cannibales", and it refers to a group of prisoners who refuse to have their spirits broken by the cruelty of their captors. Throughout their captivity they always appear to be in good moods, they force their captors to despise them, they defy their captors at every opportunity, and they carry on in front of them about how many battles they have won against them.

This attitude of total defiance can be paralleled to the attitude that Dougal has throughout the story. This is also an attitude of total defiance and a refusal to give in to the pressures and morals of society. Even when he is beaten up and run out of town in the end, he refuses to acknowledge this as defeat, and even laughs at his own pain. He has satisfaction in the fact that he has successfully transferred his own attitudes towards life to Humphrey.

The title is borrowed directly from Montaigne's title, "Les Cannibales". However, it has been distorted inten-

tionally in spelling to "Cannibles", and the word "Sauvages" has been added. This distortion was added to give the title a baser quality, but the basic thought behind the title remains the same as Montaigne's. He used the word "Cannibales" to refer to the fact that barbarities, even though they are in different forms than classic examples, do exist in everyday life all around us. In "Cannibles Sauvages" the barbarities are mental cruelty and subtle manipulation of others.

CANNIBLES SAUVAGES

PLOT SUMMARY

A photographer is shooting a model in his studio. Humphrey enters and demands to know where Doris is. He finds out that Doris has not been in to work for over a week and that something has happened to Dougal. Humphrey acts very tough, and the photographer has an obviously negative attitude towards him. It is also implied that Trevor has taken up with Doris. Very brief shots of Dougal driving out of town are flashed at various points.

Humphrey is standing outside of Doris' house. The street is silent and deserted. Only the faint sound of the wind can be heard. Doris' mother, Helen, sticks her face out from the front door and swears at him. Humphrey replies that there is a bad side to every man, and Helen questions how he could have the audacity to show himself around their house again. Humphrey pleads with her to be reasonable as she slams the door in his face.

Humphrey immediately rings the doorbell and he is again confronted by Helen, who is now extremely angry. He tells her that he just wants a word with Doris and asks her to be reasonable. Helen slams the door again. Humphrey stares at the door without moving. He looks downwards dejectedly, but manages to maintain his dignity. After a moment he steps back and yells for Doris. He puts his hands in his pockets, as it is getting chilly, and comes to a stop.

He stands motionless on the deserted, silent sidewalk while the wind blows his hair and coat.

Humphrey and Trevor, who is acting as best man, stand in front of a church altar. Humphrey is about to get married to Doris. Behind them Doris walks up the aisle on the arm of her father. Humphrey has large bags under his eyes, his hair is less neat than usual, and he is obviously irritable. Music begins to be played on the church organ.

When Doris arrives at the altar she refuses to look Humphrey in the eye. She whispers that she wants him to keep away from her so that he does not catch her cold. He replies that he wants to catch her cold, and he likes the thought of the germs hopping from her to him. Doris says that Dougal gave him those disgusting ideas, and she is glad that he is gone so that they will not have to worry about him at their wedding.

The music stops and the preacher begins to read the wedding text. He asks Humphrey if he will have Doris to be his lawfully wedded wife. Humphrey replies, "No, to be quite frank I won't", and walks out of the church. He gets into the car with "Just Married" written on it and drives off. A comment is made by one of the people in the church that this would never have happened if Dougal had not come into town. Humphrey stops off at various different bars, gets very drunk, and drives off to his honeymoon resort, where he spends the night alone.

Dougal is shown coming into town for the first time and getting a room for himself. His landlady tells him that there is a young man named Humphrey, about his age,

living next door. Dougal tries to call his girlfriend, Les, long-distance. She says that she cannot talk at that moment and makes up an excuse. The door is knocked on, opened, and Humphrey looks into the room.

Dougal is alone again in his room. He calls his girlfriend again and tells her that he would like to see her again, and that he misses having sex with her. She says that she has been ill, and he begins to realize the widening gap forming between them. He has an adversity towards people who are ill, and he hangs up discouraged.

Dougal and Les are shown waiting in a crowd to get into a concert. Les is silent and has a frown on her face. It is obvious that she is not feeling well, and Dougal is aware of this. He grabs her arm and asks her what is wrong as they go into the theater. He asks her if she has a headache as they sit in their seats, and Les flares up. She tells him to leave her alone and she goes off alone into the crowd. Dougal remains seated and prepares to record the concert. He is angry, but does not go after Les. The concert begins and Dougal remains seated alone. Les is shown standing elsewhere in the crowd, smiling and obviously enjoying herself.

Dougal and Humphrey go out drinking at the local bars. Dougal pries from Humphrey full details of his refined relationship with Doris and tells him that he should be getting much more out of life than he is. He begins to

question Humphrey's upcoming marriage with Doris. Humphrey is obviously not used to drinking a great deal, and Dougal has to take him back to his room. Dougal goes back to his own room and stares at himself in his bathroom mirror. He splashes water on his face and throws his head back. There is a quick switch to his dream at this point.

In Dougal's dream he is dead in a hotel room with a friend and a young woman. He gets up, goes down to the hotel lobby, and finds that time has passed by while he has remained the same. His entire family has died off, and future generations are now living. He is apprehended by two balding men who bring him to his father's old travel agent. He tells the men to let him go since he knew Dougal's father. The travel agent laughs as Dougal runs back up to the hotel corridor. He sees a trail of mucus coming out of one of the hotel room doors and sees his friend at the end of the corridor hallway, getting sick. He looks in the hotel room door and sees the young woman on the floor, giving birth to a trail of mucus with maggots in it. He runs out of the hotel, and a middle-aged man stops him on the street, telling him that there are many more people like him all around them. The setting has changed here to being a chunky grain pattern, while the figures remain realistic. This would be possible through the use of rear projection and highly enlarged footage. This would give the scene a surrealistic, dream-like quality. Dougal arrives

at a bus stop and notices on the schedule that he will be waiting a long time for a bus to come.

A switch is made back to reality with Dougal waiting for a bus with his guitar in his hand. The background is again shown in a realistic manner. Dougal begins to teach Humphrey some of the tunes which he has written and they begin to play music together. Humphrey is at first taken back by the morbid, sexual overtones of Dougal's songs, but gradually warms up to them when Dougal explains that they are closer to reality than his idealized dream of marital bliss. He elaborates further on this point. Doris suddenly comes storming into the room and is angry at Dougal for dragging Humphrey off to the bars and getting him so drunk. Dougal starts philosophising on the rights of being a true individual and the evils of possessiveness. Doris says that he has no right to speak about the evils of others, and Humphrey starts to stick up for Dougal. He tells Doris that what Dougal says seems to be logical. Doris flares up and a fight starts between them. Dougal smiles to himself.

From this point on, Dougal continues to gradually corrupt Humphrey. He continues to tell Humphrey that his life is extremely confined and that there is an entire world to be exposed to outside of his town. He brings up the possibility of both of them travelling to Europe. This allows room for character development of Dougal and

Humphrey.

It must be pointed out here that Dougal is not intentionally corrupting Humphrey out of sheer maliciousness. True, he does have a prevalent cruel nature on the outside, but most of this comes from a basically dominant character not being able to give in to the disintegration of his own personal life. His inability to work his relationship out with Les, and his constant adversity towards her sickly nature leave him extremely frustrated, and he unconsciously needs an outlet for these frustrations. The manipulation of Humphrey's weak will and general naivete form this outlet.

Dougal is a more wordly and world-weary character than Humphrey. He has a very cynical view towards life in general, and he feels a need to have everyone else dragged down to, or brought up to, the same level. Dougal does enjoy Humphrey's company, and in an odd way they become close friends. Dougal does not mean to hurt Humphrey through this corruption, but he does mean to destroy his rigidly structured existence, which is highlighted by his relationship with Doris. This is the reasoning behind his attempts to persuade Humphrey to go to Europe with him.

Dougal takes a trip out of town to see Les. He takes a bus instead of his car so that he can relax. On the bus he carefully examines the people around him and feels great contempt for a good-looking young woman sitting across from him. She seems to have a healthiness and

liveliness that is lacking in Les. She also has a sexual attractiveness about her which makes her even more contemptable to Dougal. At this point he is completely disillusioned with the idea of sex and very cold towards it. He leans back in his seat and closes his eyes. This leads into another dream sequence.

Four white-cloaked figures drag a huge bundle over a snow-covered mountain trail. They start to discuss with each other how serious the weather is becoming. They come across a huge, dark nest and spend the night in it. One of them states that it belonged to a rat. They continue on their journey at the crack of dawn, and the leader yells, "Let's go to San Francisco". The four figures change their direction, grunting under the weight of their bundle. One of the last ones in line drops his edge of the bundle and falls headlong over the edge of a cliff. The rest scream, "Too bad, he shouldn't have started rabbit hunting so early". It starts to rain and they all give up hope. Perhaps they could find shelter if they reached the Khyber Pass by nightfall.

Dougal wakes up, annoyed at the absurdity of his dream. It bothers him to find himself that detached from reality, even when it is only a dream. He arrives at his destination and begins to walk up to Les' apartment. On the way he stops at a drugstore and runs into one of his old

acquaintances. He tells Dougal that he is sorry to hear that Les is ill. Dougal continues to walk up to Les' apartment. He comes within range of it, stops, and stares at it from a distance. After a few moments he turns around and walks back to the bus station. He leaves town without seeing Les. On getting back to Humphrey, Dougal finds out that he has set a date to marry Doris.

On the night before his wedding Dougal takes Humphrey out for one last fling. Dougal rents out a dingy hotel room and they begin to get drunk at the local bars. They resolve themselves to thoroughly enjoying a totally decadent night. Dougal poses Humphrey with the question again as to whether or not total individualism and egotistical aloneness is better than physical contact and responsibilities.

They pick up two young women, Terry and Angie. They stop at a liquor store, buy some drink mixings, and go up to the hotel room. Dougal enjoys himself thoroughly, and enjoys watching Humphrey trying to make contact with Terry through his inhibitions. He tries unsuccessfully to have intellectual intercourse with her. There is no communication between them. Humphrey becomes extremely confused and eventually passes out. Dougal wakes him up immediately and takes him outside for some fresh air. They leave Terry and Angie in the hotel room and Dougal suggests that they go and see Doris. Doris is home alone, and it is implied that she is raped by both Dougal and

Humphrey. Dougal at this point is ecstatic over his total corruption of Humphrey.

Dougal is walking home alone at night and begins to enter an alleyway where Trevor is waiting. Trevor is obviously larger and stronger than Dougal. Trevor tells him to get out of town. Dougal laughs at him and Trevor hits him in the mouth. He throws Dougal into a row of full trash cans and leaves him there. Dougal lays amidst the garbage laughing.

Humphrey is standing on the sidewalk in front of Doris' house. He has just been told by Helen to go away. He is unshaven, wearing a heavy coat and sunglasses, and his hands are in his pockets. He pulls a pack of cigarettes out of his pocket and stands staring at the house. There is silence, except for the sound of the wind. The weather is growing increasingly colder. He brings the cigarette slowly up to his mouth and continues to stare at the house as he lights it. After a few moments he slowly turns and walks away.

Humphrey walks from the silence of the residential section into the busier section of town. The streets become very crowded and Humphrey has to push his way through the crowd. The downtown dirt is blowing through the air, and the noise of the cars and crowd forms a direct contrast to the calmness of the residential section. He comes to his most frequented bar and feels isolated and detached

from it. He notices some rather rough-looking teenagers sitting on the entrance stairs. They deliberately refuse to move out of the way so that Humphrey has to step around them. He stands in the bar's entranceway and looks around the interior. A seemingly cold, detached clientele inhabit the bar. Humphrey turns around and leaves.

Humphrey walks past the huge signs and advertisements which surround him, and he notices for the first time how petty and small-time the town actually is. For the first time he feels an immediate restless urge to leave and experience something completely different. He hurries towards the park at the edge of town.

Humphrey leans against the entrance gate of the park. He is relieved to be away from the crowds. He looks around slowly and walks up the park stairs. He walks over to the park's playground and sits down on one of the swings. Three scruffy children come running into the playground. They stop short on seeing Humphrey, yell at him, and run away as fast as they can. Humphrey remains seated.

Humphrey stands on the hill next to the park's water tower and looks thoughtfully over the city. He walks up to the park's arena and stands on the stage overlooking the empty seats. He sees Terry walking by the other end of the arena. She looks down and quickens her pace as she walks away. A quick shot of the concert is shown, which ends abruptly as Dougal is shown turning off his tape re-

corder in his car. He sees a young, good-looking hitchhiker by the side of the road and picks her up. As she gets in he looks her over somewhat lewdly. Humphrey is seen again overlooking the arena. He goes down the stairs by the side and sprawls down on them. He looks completely rejected. Final scenes are shown of the arena.

SEQUENCE #1
SHOOTING SCRIPT

1. A medium shot is shown of a photographer setting up lights in his studio. The camera moves slowly around the studio, showing the various lights and props being moved around. A model is fixing her hair, getting ready to be photographed. The main theme music begins.
2. A very brief close-up shot is shown of Dougal driving his car.
3. A medium shot from behind and to the side of the photographer is used. He takes an exposure reading for the model and begins to photograph her. He moves around, hand-holding his camera.
4. A very brief close-up shot is shown of Dougal's hand turning off the tape recorder in his car.
5. A close-up shot is shown of the model's face. It is almost expressionless as she goes into her various poses.
6. The camera pulls back to a medium shot until the model is fully in the picture frame. The model strikes a

pose and holds it. A still photograph of this pose is edited in at this point. The photograph is a large dot-patterned kodalith, with the opening credits appearing on it. The film then continues on until the next pose, and the same process continues until all of the credits are shown. In between these poses, flashes occur of Humphrey looking in the studio window. He is unshaven and generally drawn out. He is smoking a cigarette with a NO SMOKING sign in plain view. These are medium shots.

7. Humphrey opens the studio door and steps inside. This is also a medium shot. He stands against the wall. The theme music ends abruptly as the door slams shut.

HUMPHREY

Where's Doris?

8. A medium shot is shown of the photographer with his hands by his side. He is clutching his camera tightly. The model is slightly out of focus in the background. She picks up a shirt and holds it in front of her. The photographer has an annoyed look on his face.

PHOTOGRAPHER

What do you care?

9. A close-up is shown of Humphrey's face. He remains leaning against the wall. He speaks slowly and deliberately.

HUMPHREY

I want to see Doris. Where is she?

10. A medium shot is shown again of the photographer. He turns to face the model as she speaks and the camera changes F stop to bring her into full focus.

PHOTOGRAPHER

Look, this is my studio, and I thought I told you to get out of here and stay out of here. No one invited you in here today.

MODEL

Doris hasn't been in for over a week.

PHOTOGRAPHER

Yeah, and she won't be back. Why don't you ask Trevor how she is? And while you're at it, ask him how your friend Dougal is too. And put the cigarette out when you're in here.

11. A medium shot of Humphrey is shown from full-on. He takes a slow, deliberate drag off his cigarette.

HUMPHREY

What about Dougal?

12. A close-up of the photographer's face is shown. He is now very angry.

PHOTOGRAPHER

Why don't you get out of here and find out a few things for yourself.

SEQUENCE #2
SHOOTING SCRIPT

1. Dougal is shown carrying Humphrey up the stairs of their apartment building. Humphrey is having a hard time walking by himself, and he needs the support. This scene is shot with an extremely wide-angle lens so that there is a maximum of distortion. It is shot from the stairs above them so that it is compositionally symmetrical. This is a medium shot.
2. This scene is taken from the interior of Humphrey's one-room apartment. It is a long shot. The room is dark and only the hallway is lit as Dougal opens the door. Dougal and Humphrey are silhouetted in the doorway until Dougal switches on the light. Dougal carries Humphrey over to his bed and throws him onto it.
3. A medium shot, from below, is shown of Dougal standing over Humphrey, looking down at him.
4. The previous scene fades into a medium shot of Dougal staring at his reflection in his own bathroom's mirror. He admires himself for a few moments, turns on the tap water, and splashes water onto his face. He throws his

head back as he does this, and this action is cut directly into the first shot of the dream sequence.

SEQUENCE #3
SHOOTING SCRIPT

1. Verite, hand-held camera technique is used here to follow Dougal up the hotel stairs, keeping him in a fairly medium shot.
2. The camera is stationary from the other side of the door as it opens up, and a medium shot is shown of Dougal standing motionless in the doorway.
3. A close-up is shown of the questioning look on Dougal's face.
4. A point of view shot is shown of Dougal noticing a trail of mucus coming from one of the hotel rooms. Ed, his friend, is getting sick at the other end of the corridor.
5. The camera remains behind Dougal as he runs towards the hotel room. The door is slightly ajar.
6. A close-up is shown of Dougal's face as he hesitates for a moment to open the door.

7. A medium shot of Dougal's hand is shown opening the door. The viewer sees the legs of the girl as she gives birth to a trail of mucus with maggots in it.
8. The camera pulls back quickly to show Dougal, obviously nauseated, turning away and running towards the exit.

SEQUENCE #4
SHOOTING SCRIPT

1. An establishing long shot of the bar is made. Dougal and Humphrey mill around in the crowd until they come across Terry and Angie sitting at the bar.
2. A medium long shot is shown of Dougal talking to Angie. He can hardly be heard for all the noise in the bar. Humphrey stands behind him, unsure of himself. Terry is looking him over.
3. Various close-ups are shown of Humphrey nervously drinking one drink after another, and Dougal laughing as he does so.
4. A medium long shot is shown of Dougal helping Angie on with her coat. Terry takes Humphrey by the arm and the camera follows them as they leave the bar.
5. A long shot is shown of a liquor store exterior, with its neon light flashing. The four characters go into the store, led by Dougal, and come out again with a bottle of liquor in a brown paper bag. The camera remains fixed on the exterior of the store.
6. There is a fade here into the interior of one of the hotel rooms. All four characters are laying around

the room drinking. All of these scenes of the interior of the hotel are photographed in the verite style, and a very grainy film stock is used. This would add to the degenerate, seedy nature of these scenes. Various close-ups are shown of Dougal and Angie warming up to each other and Terry trying to gain Humphrey's interest. Humphrey is extremely drunk. Dougal whispers to Angie and they head off towards the other room to have sex.

7. The camera is positioned inside the other room and shows a medium shot of Dougal and Angie coming through the door. Once inside the door Dougal pulls Angie to the side and puts his hand over her mouth. He leaves the door between the rooms open a crack so that he can watch Humphrey and Terry.

DOUGAL (whispering)

Shut up, I want to watch this.

ANGIE (muffled)

You're sick!

Through the crack in the door Terry can be seen trying to seduce Humphrey. Humphrey is drunk, leaning back on the bed.

HUMPHREY

Wait a minute, I want to talk. Did I ever tell you that in the Renaissance they ... they wouldn't screw around unless they ... unless they talked intelligently first? I don't even know you. I mean, I haven't even talked to you yet.

TERRY

What are you talking about? Come on ...

Terry begins to take off her clothes.

8. A close-up is shown of Dougal's face, smiling.
9. The camera pulls back again to a medium shot and shows, through the doorway, Humphrey passed out on the bed. Terry is shaking him to try to wake him up. Dougal lets go of Angie, throws the door open, and walks into the other room. Angie remains in the foreground and begins to cry, while Terry grabs a sheet to cover her partially-clad body.

TERRY

What the hell do you think you're doing?

10. The camera follows Dougal into the other room and shows him picking Humphrey up off the bed. He

drags Humphrey to the door and out of the room. He finds the whole scene very amusing.

11. The camera pulls in for a close-up of Dougal's face as he speaks.

DOUGAL

Excuse us, ladies, but I'm afraid my friend here is going to need some fresh air.

12. Dougal is sitting on the edge of a curb with Humphrey. Humphrey is still very drunk, but he is awake. This is a medium shot from full-on.

DOUGAL

Well, at least you're awake now.

HUMPHREY

Ged, do I feel rotten. What about the chicks?

DOUGAL

To hell with them. Do you want to see if Doris is in?

HUMPHREY

Yeah, I could kind of dig seeing her. You know, I've had a damn good time tonight.

Sorry I fell asleep, though. I don't know what happened.

13. A medium shot from the inside of Doris' house is shown of the front door. The doorbell rings and Doris comes into the picture frame to answer the door. She pulls her robe around her and has a book in one hand. She opens the door and Humphrey is being supported by Dougal.

DORIS

Not again!

DOUGAL

I found the poor lad roaming the streets and thought I'd bring him to where he'd be amongst friends.

HUMPHREY

Hi, babe!

Dougal and Humphrey push their way into the house.

14. A close-up is shown of Dougal's face.

DOUGAL

You're alone, aren't you? Why don't you say hello to her properly, Humphrey? It's going to be a big day tomorrow.

DORIS

You bastard! Get out of here.

15. A medium shot is shown from the side of Dougal throwing Humphrey onto Doris. He tries to undo her robe. She struggles to keep away from him.

DORIS

What are you doing?

16. A medium close-up is shown of Dougal grinning. He begins to unbutton his shirt.

SEQUENCE #5
SHOOTING SCRIPT

1. A long shot is panned from the park arena stage of the arena itself. There is silence except for the sound of the leaves in the wind.
2. A closer pan is shot from the arena stage of the arena's stone seats. The theme music begins softly.
3. A close-up is shot of Humphrey's face overlooking the arena from the center of the stage. He looks slowly from one end of the arena to the other and fixes his gaze on the arena gate. Throughout these scenes the weather is overcast and it is about to rain. At this point the theme music has reached a steady volume.
4. A medium shot is shown of Terry going past the arena gate. She is dressed warmly and she is carrying a paper bag. She stops for a moment in the center of the gate and looks up, without expression, at Humphrey.

5. A close-up is shown of Terry's face. She looks at Humphrey with curiosity and mixed emotion, looks away quickly, and walks away. During this shot the theme music softens and the music from the concert fades in over it.
6. There is an abrupt change here to the concert footage. The concert music plays at full volume.
7. The song and concert end abruptly as Dougal's hand is shown, close-up, shutting off his tape recorder, which is on the front seat of his car. The song ends with the click of the tape recorder and the sound of Dougal's moving car is heard.
8. A close-up is shown of Dougal, from the side, bringing up his hand from the tape recorder and concentrating on his driving.
9. A shot from the back seat of the car shows Dougal's back and the road ahead of him through the windshield. Eventually a female hitchhiker appears ahead by the side of the road. Dougal pulls the car over.
10. A long shot is shown of Dougal's car pulling over to the side of the road and stopping. The young woman

who is quite young and attractive, starts to open the car door.

11. A medium shot is shown through Dougal's window of the young woman opening the door fully and getting into the car. She closes the car door. Dougal's profile, somewhat battered from the fight with Trevor, is in the foreground.
12. A close-up is shown of Dougal's face looking at the hitchhiker and smiling slightly deviously. He starts up the car.
13. There is a long shot from the side of the road, behind the car. The car pulls out and drives out of the frame.
14. There is a return to the close-up of Humphrey's face looking from the stage. There is again silence, except for the sound of the wind.
15. A medium shot of Humphrey, from behind, shows the arena in front of him. He remains standing where he was, and continues to slowly look around him. He begins to feel colder and puts his hands in his

pockets. The theme music begins again, slowly and softly at first, and then builds up gradually.

16. A long shot is shown from behind Humphrey. He turns and walks off towards the stairs at the side of the stage.
17. There is a long shot from the side of the stage of Humphrey approaching the stairs. This shot makes compositional use of the surrounding foliage to frame his walk.
18. A different angle long shot follows Humphrey down the top of the stairs. The camera angle is from the top of the stairs.
19. This shot is from half-way down the stairs and from the center of the stairs, so that Humphrey ends up in a medium shot directly in front of the camera.
20. Four frames of black footage are inserted here.
21. A long shot is shown of Humphrey going down the stairs. It is shot from amidst the park foliage so that a tree's branches frame the picture.

22. A long shot is taken of the end of the arena stairs.
Humphrey begins to walk down the remaining stairs.
By now it is raining lightly.
23. A medium shot is shown of the end of the stairs.
Humphrey stops at the end of the stairs and sits
down. He pulls his coat collar up to protect him
against the cold, and leans back against the stone
stairs.
24. A long shot is shown of Humphrey in the same position.
This shot is taken from in front of the park fence.
25. The camera pulls back to another long shot of the
same scene, but taken from behind the fence.
26. The camera pulls back again to another long shot of the
same scene, but includes the surrounding trees.
27. A long shot of the park is shown from a different angle
with its broad expanse of fence surrounding it.
28. A close-up shot of Humphrey's face is taken from the
side. The exposure is lighter than normal. Humphrey
is looking down with a serious, contemplative look

on his face.

29. A darker close-up shot is shown of Humphrey's face. He looks around him slowly. This shot is taken head-on.
30. The camera moves around him slightly to the other side of his face. He is looking down again.
31. A close-up shot is taken looking down on Humphrey's face from a higher angle. This shot is taken with the exposure darker than normal.
32. A slow pan is taken from the center of the arena. The pan begins at the stage and follows around the audience seats. It ends up again at the stage. In between two sections of the pan four frames of black footage are inserted to break up the pan into sections.
33. A final long shot of the stage is taken from the audience seats. This shot fades out slowly as the credits are superimposed onto it.
34. The end is marked by black footage.

THE PRINTS

The atmosphere for the five prints has been taken directly from the five sections of the shooting script. All five of these prints are zinc plate etchings, and all five were executed using line and aquatint. All of the prints incorporate film strip or storyboard formats for a cohesive composition.

The five etchings all contain the same atmosphere of degeneracy, from the voyeurism of Humphrey in "Sequence #1" to the sense of hopelessness and aloneness in "Sequence #5". Only the key scenes are portrayed in the prints to give a feeling for this atmosphere.

In order to begin the prints I chose what I felt were the most relevant sections and began to visualize them roughly on storyboard paper. An example of this can be seen in the first illustration. I then took photographs of the various scenes which I chose to use, and compiled sections of them until I felt that I could work them into sections of the prints. I then worked the drawings from the photographs into the filmstrip or storyboard formats. Some of these photographic studies can be seen in Illustrations eight and fifteen.

The only variation of this procedure was in planning for "Sequence #5". Instead of sketching out preliminary drawings on storyboard paper, I chose a park in

Syracuse which suited the requirements of the shooting script and filmed the final sequence with a 16mm. movie camera. I then took stills from the footage and used them as the basis for the final drawings for the print. Some of these stills can be seen in Illustration seventeen.

All of the drawing on the prints was done using an etching needle on resist. Only one photographic transfer was used, in the center of "Sequence #1". This was used for the dot pattern effect given with the use of autographic film. The original photograph, with the title layout, can be seen in Illustration four.

I do not see a need here to go into more detail on the prints themselves, since most of what I could write here can be easily seen by looking at the prints themselves and the preliminary drawings and photographs leading up to their completion. My purpose in the written part of this thesis was mainly to present the written material which was used as a basis for the atmosphere shown in this series. I feel that this atmosphere has been successfully achieved.

FOOTNOTES

1. Montaigne, "Les Cannibales", (French Prose: An Intermediate Reader, Alfred M. Galpin and E.E. Milligan, eds.; New York: The MacMillan Company, 1968), p. 260.

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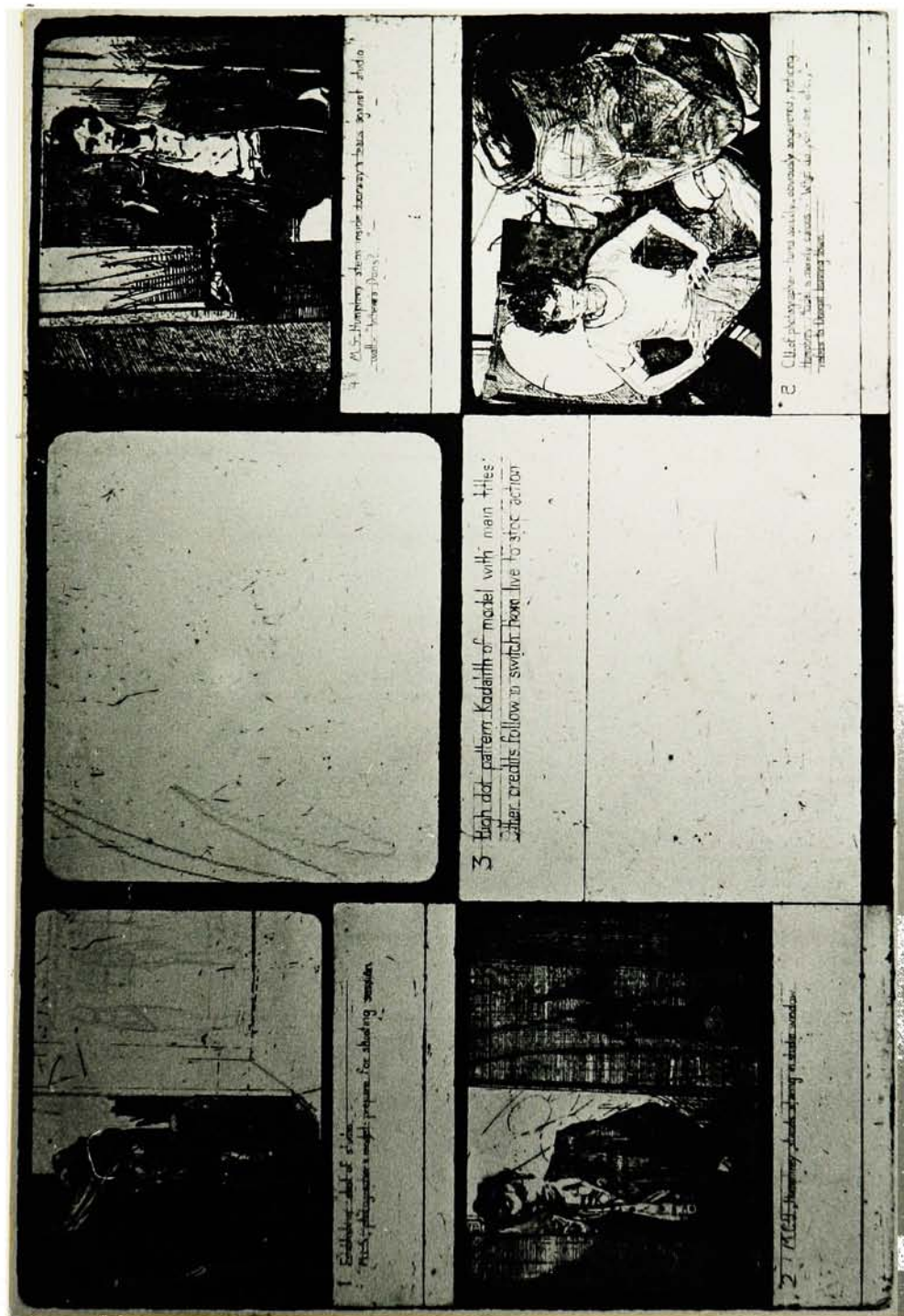
Galpin, Alfred M. and E.E.Milligan, eds. French Prose:
An Intermediate Reader. New York: The MacMillan
Company, 1968.

Hoffmann, Francois. L'Essentiel de la grammaire française.
New York: Charles Scribner's Sons, 1964.

Spark, Muriel. The Ballad of Peckham Rye. England: Pen-
guin Books Ltd., 1960.



1. Storyboard studies for Sequences #1, 2, and 3.



2. "Sequence #1" - first stage.

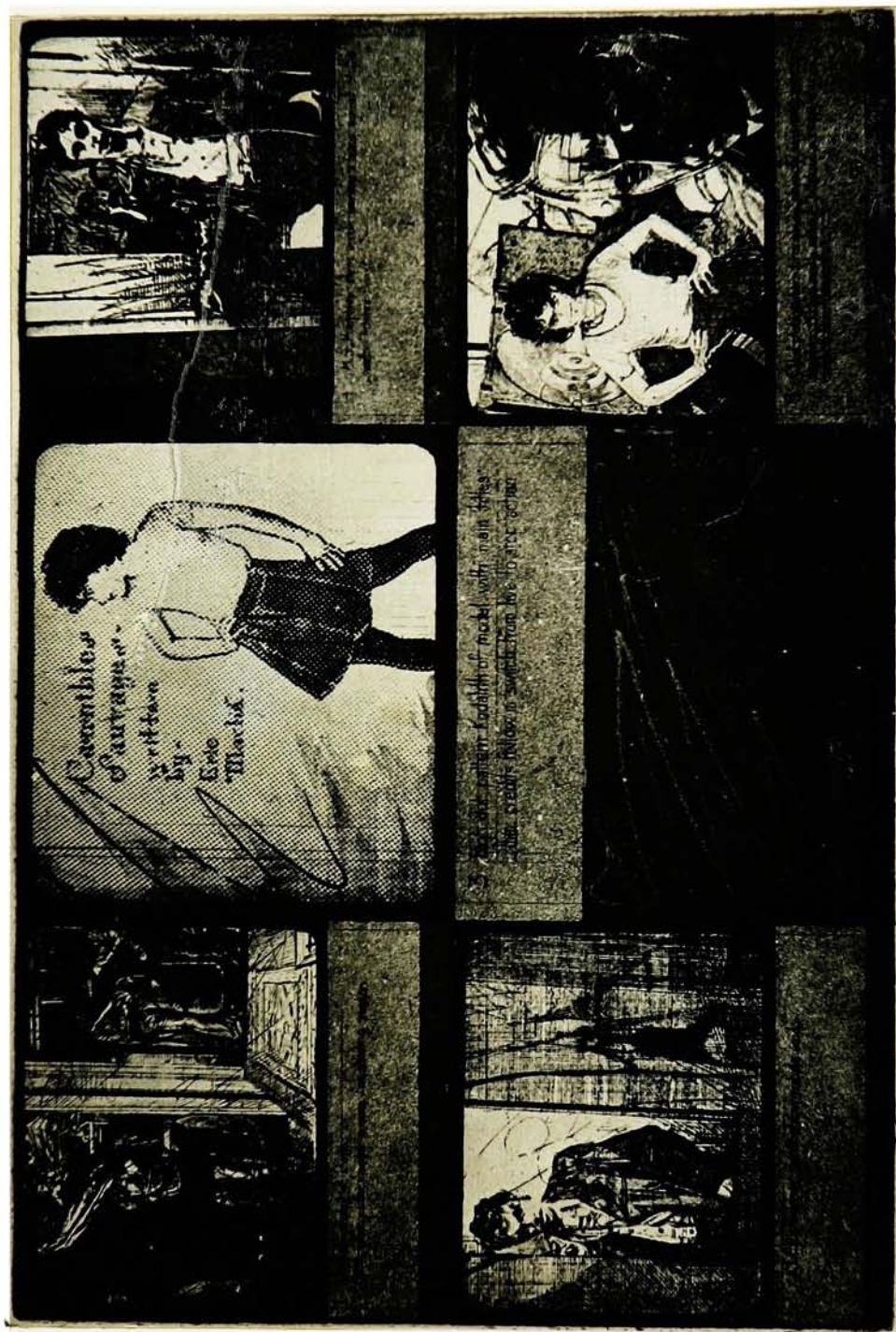
Cannibles Sauvages

written
by

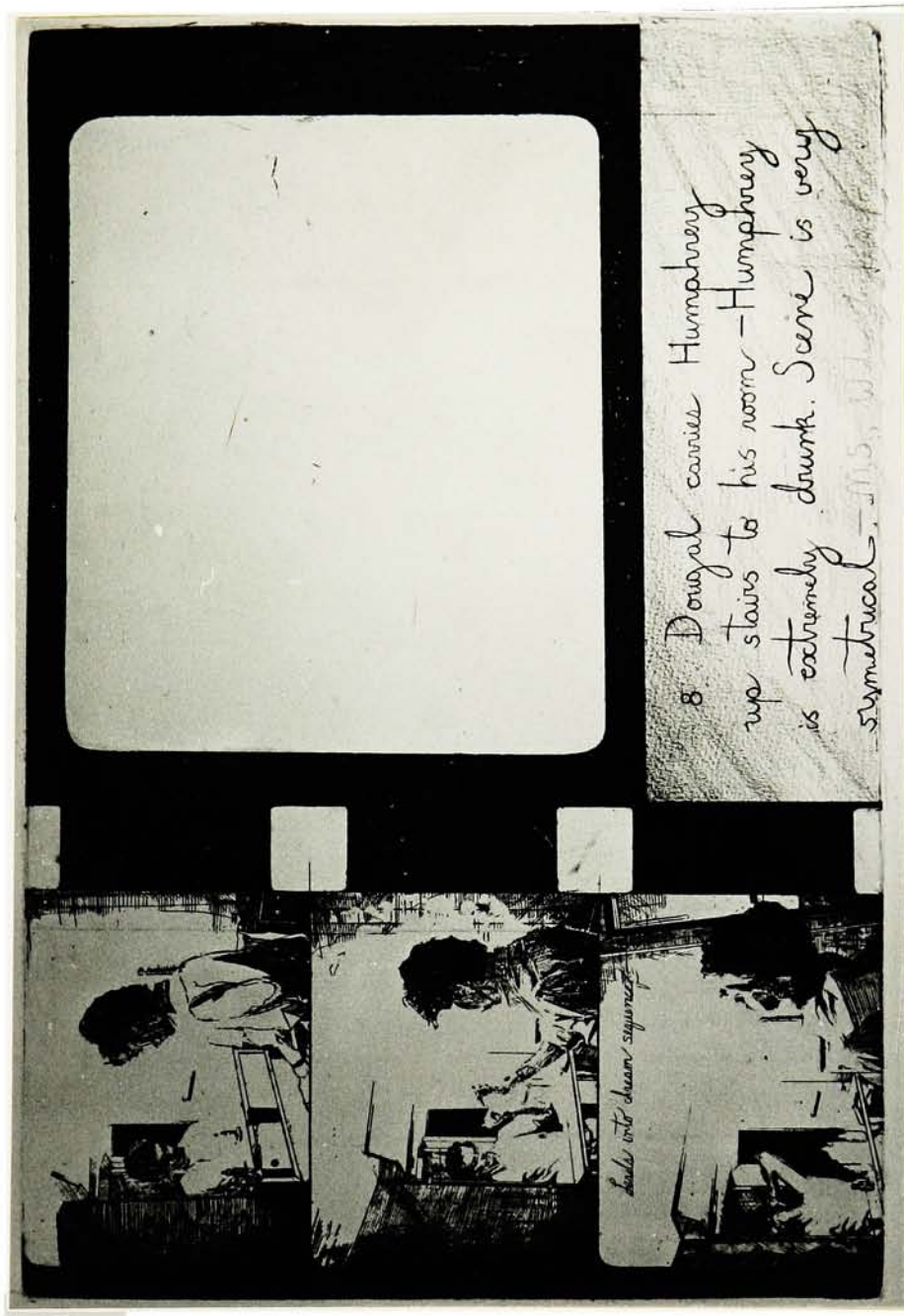
Eric
Maché.



4. "Sequence #1" - title section layout.



6. "Sequence #1" - Artist's Proof.



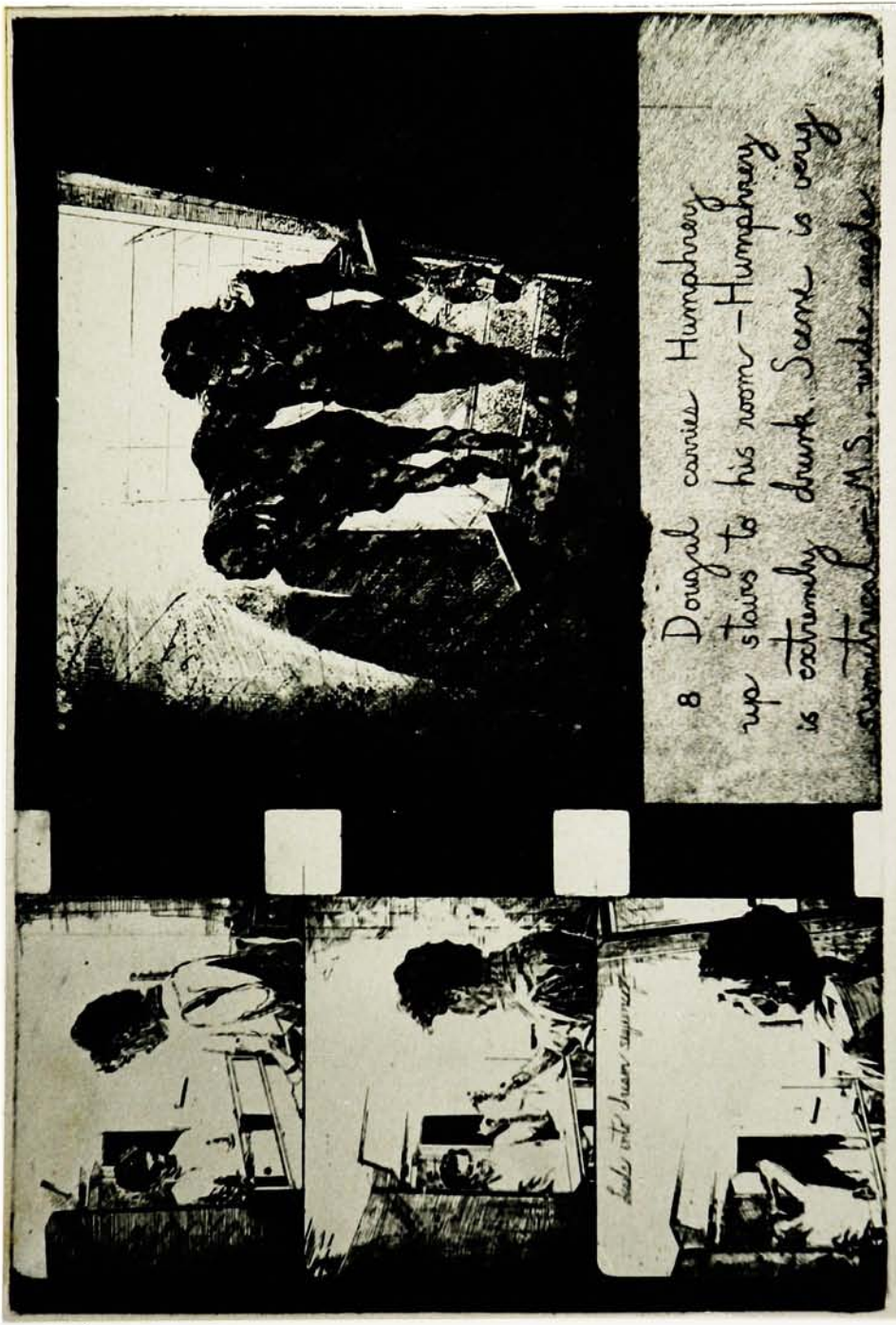
Leads into dream sequence

8. Douglas carries Humphrey
up stairs to his room - Humphrey
is extremely drunk. Scene is very
symmetrical. - 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

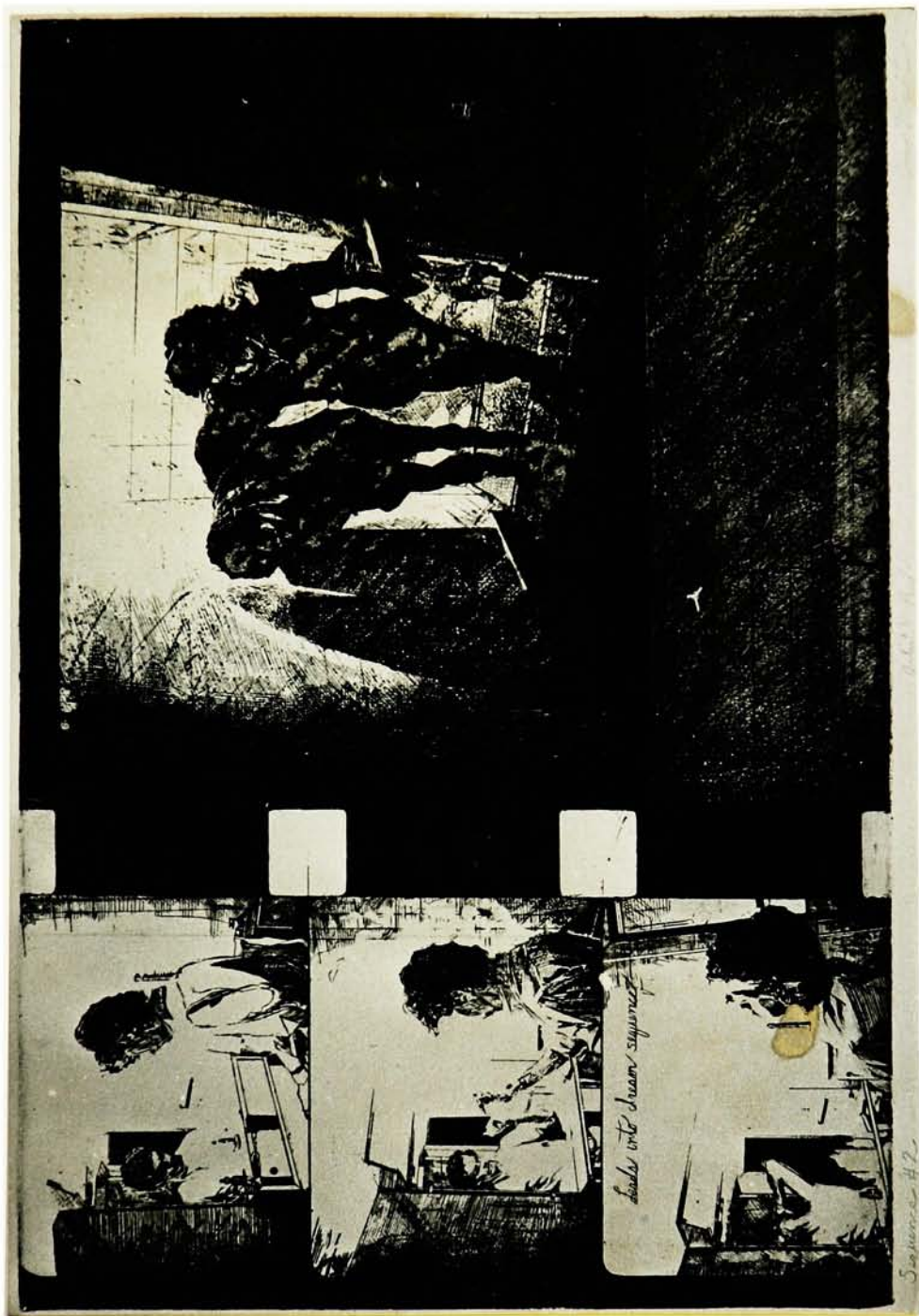
7. "Sequence #2" - first stage.



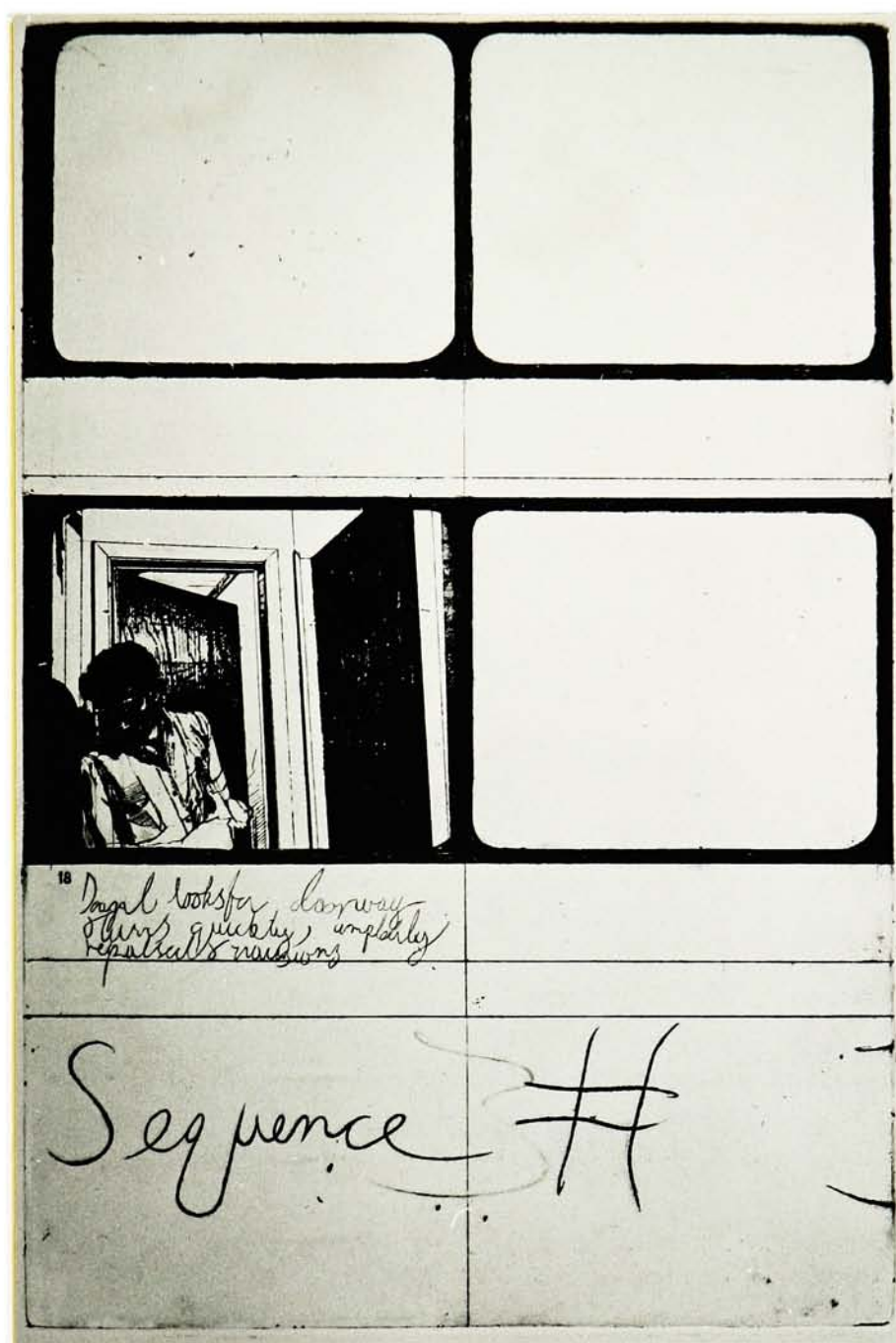
8. Photographic studies for "Sequence #2".



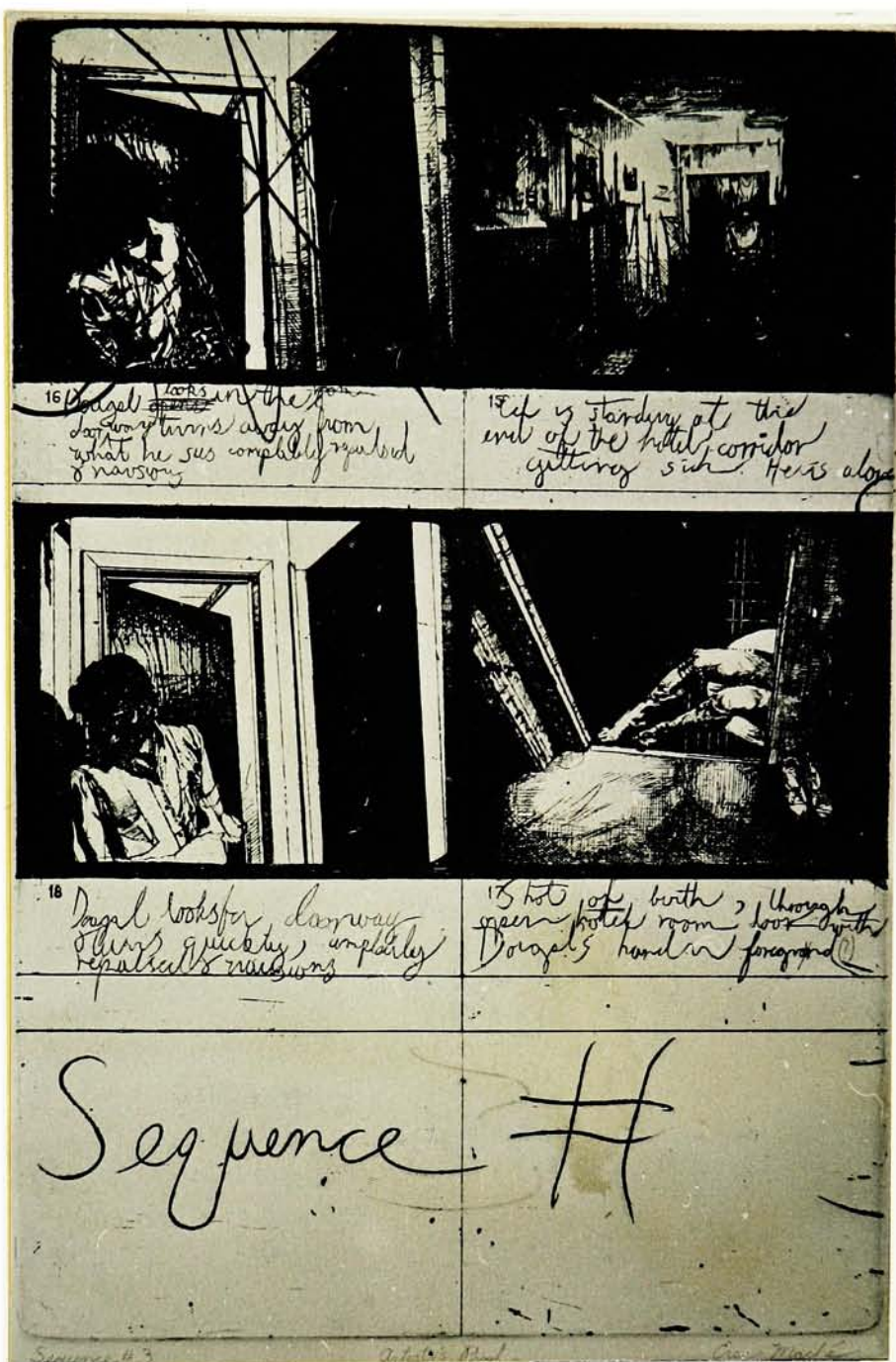
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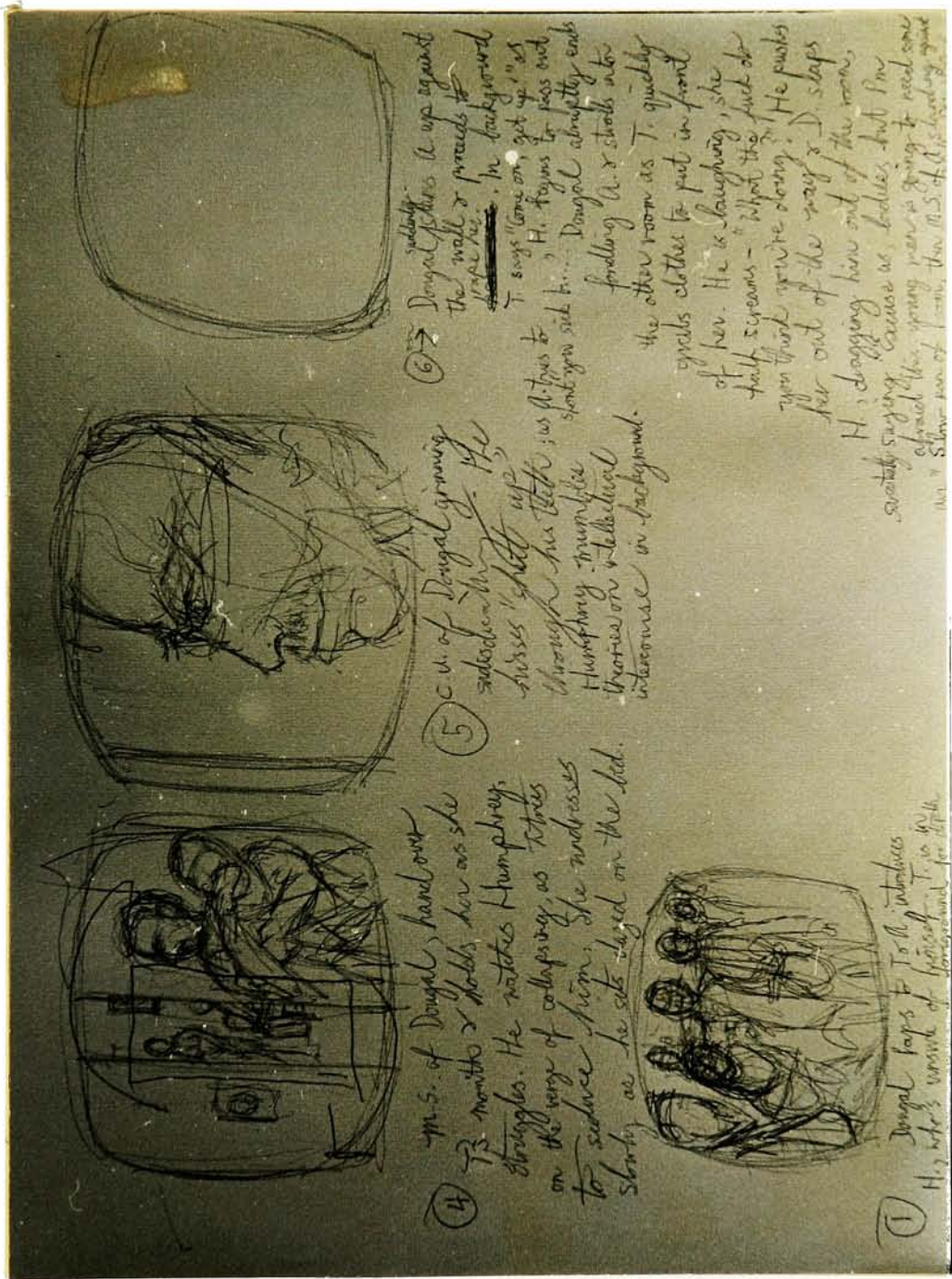
10. "Sequence #2" - Artist's Proof.

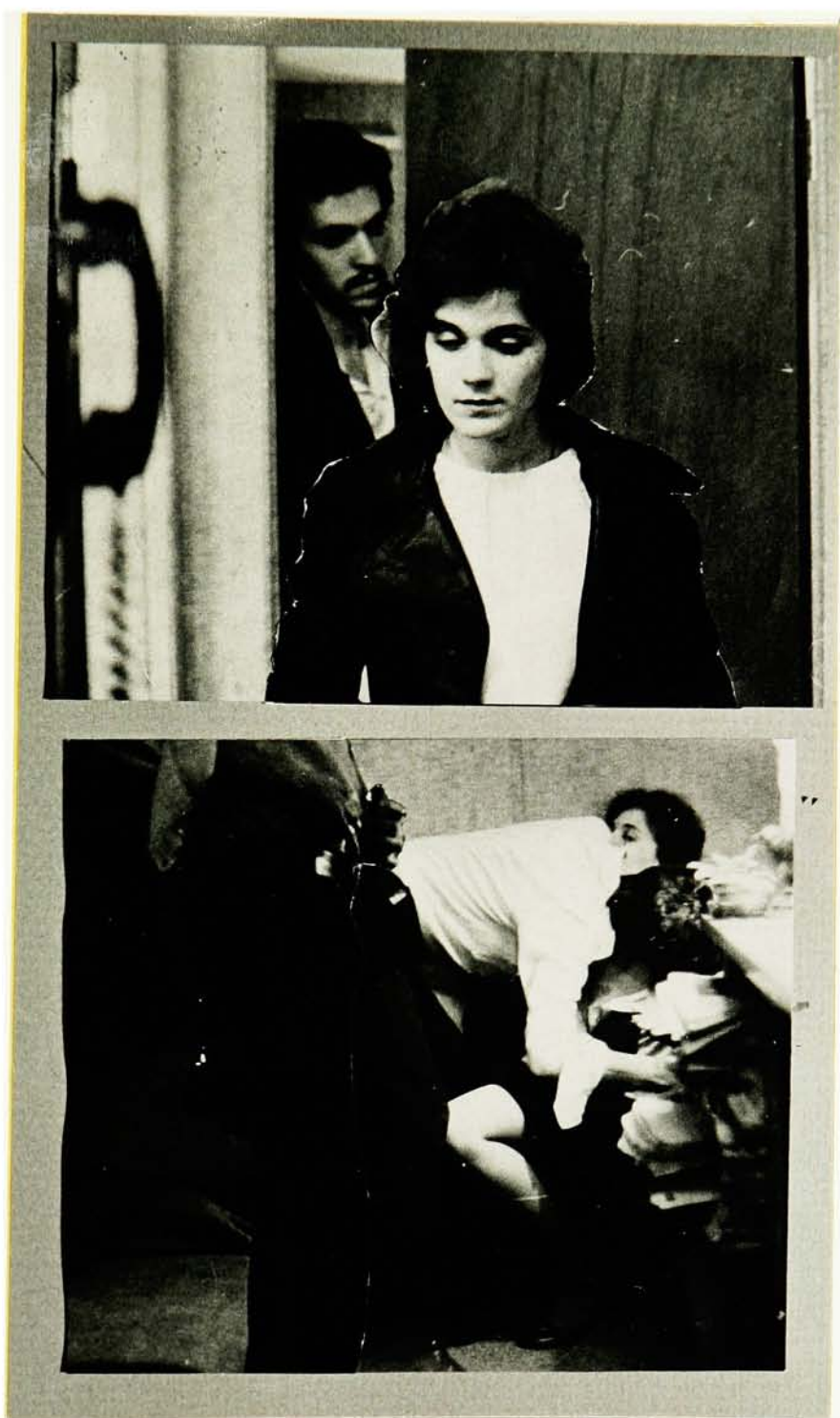


11. "Sequence #3" - first stage.



12. "Sequence #3" - Artist's Proof.

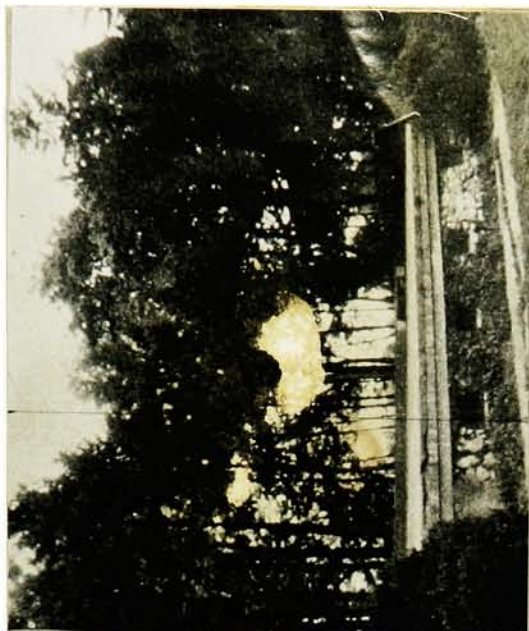




15. Assembled photographic studies for "Sequence #4".

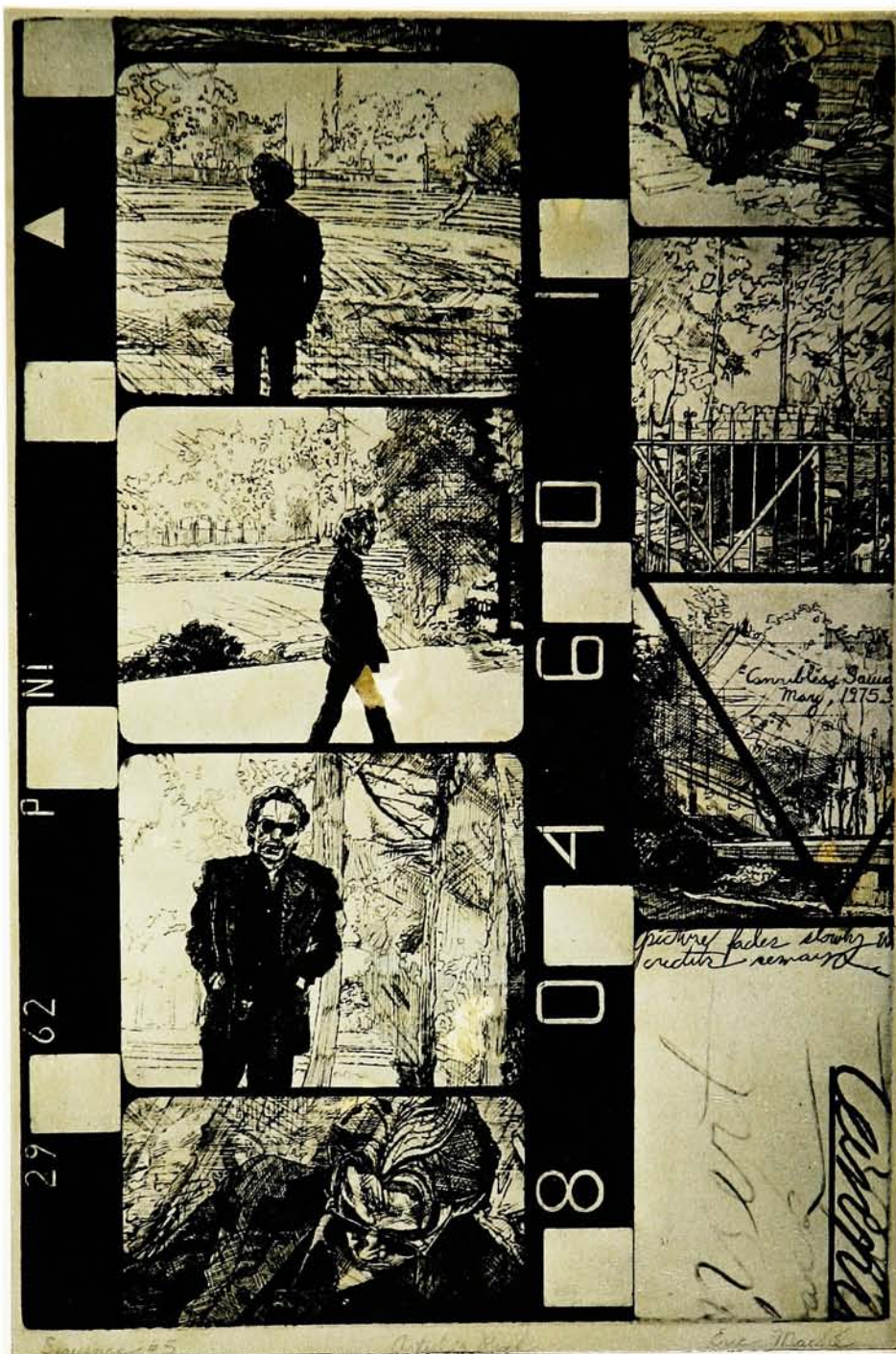


16. "Sequence #4" - Artist's Proof.



17. "Sequence #5" -

stills from 16mm. film studies.



18. "Sequence #5" - Artist's Proof.